



31st Annual Stanford Powwow

May 10-12, 2002

*"We dance with peace in our hearts,
fire in our eyes and rage in our feet!"*

Sponsored by the Stanford American Indian Organization
PO Box 20090, Stanford, California 94309



WE ARE MUWEKMA

Makin Muwekma

Welcome To Our Ancestral Birth Land! Wipa! Makse-Mukiukenis Isi-wa-Warep

The present-day Muwekma Ohlone Tribe is comprised of all of the known surviving Native American lineages aboriginal to the San Francisco Bay region who trace their ancestry through the Missions Dolores, Santa Clara, and San Jose. The aboriginal homeland of the Muwekma Ohlone Tribe includes a large contiguous geographical area that historically crosscuts linguistic and tribal boundaries that fell under the sphere of influence of the three missions between 1776 and 1836. Sixty years after the American conquest of California, as a result of the discovery of the 18 unratified California Indian Treaties (negotiated between 1851-1852), Charles E. Kelsey of San Jose, was named Special Agent by the Indian Service Bureau in Washington, D.C. Kelsey was specifically charged with the task of identifying all of the tribes and bands located in Northern California (Santa Barbara north to Oregon) in need of land for their homesites. One of these tribes was the **Verona Band of Alameda County** residing in Pleasanton, Niles, and surrounding towns near Mission San Jose whom Kelsey specifically recommended for the purchase of land under the Congressional Acts of 1906 and 1908. Evidence presented to and accepted by the BIA's Branch of Acknowledgment and Research, demonstrates that the direct ancestors of the present-day Muwekma Ohlone Tribe were Federally Acknowledged as the Verona Band by the U.S. Government beginning in 1906. Independently, since the late 19th century, noted anthropologists and linguists such as Jeremiah Curtain, A. L. Kroeber, E. W. Gifford, J. A. Mason, C. Hart Merriam, and J. P. Harrington (between 1890 & 1934) interviewed the last fluent speakers of the languages spoken at these rancherias. During this time, these **knowledgeable Verona Band Elders still employed the linguistic term "Muwekma" which means "The People" in the Ohlone languages spoken in the East and South San Francisco Bay.**

During World War I, Muwekma men enlisted and served overseas in the United States Armed Forces. Later, during World War II almost all of the Muwekma men served overseas in the various branches of the Armed Forces. Still landless throughout the 20th century and without any benefits, the Muwekma Tribe maintained our distinctive Indian social ties and culture. During the early 1960's, Muwekma families came together to protect the Ohlone Cemetery located in Fremont from destruction. Around 1964, the American Indian Historical Society (AIHS) under the direction of Rupert Costo and Jeannette Henry, made contact with the Muwekma families, and used their non-profit status to secure title to the Ohlone Cemetery. Since that time, the Ohlone Cemetery has been under the care of one family. By 1984, as a result of being disenfranchised by the dominant society, politicians, and especially archaeologists, the Muwekma Ohlone Tribal government was formed in order to legally articulate with public agencies. The views that were held by the dominant society and its agencies at that time, and that Muwekma had to contend with, were: 1) That the Ohlone are extinct; 2) That even if they still existed, they were never Federally Recognized by the US Government, and therefore, never considered a historic tribe; and 3) All people claiming to be Ohlone are members of a single community that spans from the Monterey Bay to San Francisco.

In 1989, the Muwekma Ohlone Tribal Council submitted a letter of intent to petition the US Government for Federal Acknowledgment. A petition was submitted at a White House meeting on January 25, 1995, and by May 24, 1996 the Bureau of Indian Affairs' (BIA), Branch of Acknowledgment and Research (BAR) made a positive determination that the direct ancestors of the Muwekma Ohlone

Tribe comprising the Verona Band of Alameda County were a Federally Recognized tribe. BAR staff concluded that:

The band was among the groups, identified as bands, under the jurisdiction of the Indian agency at Sacramento, CA. The agency dealt with the Verona Band as a group and identified it as a distinct social and political entity.

Almost two years later, as a result of submitting additional documentation, Deborah Maddox, Division Chief of Tribal Operations, issued a letter to the Tribe stating that:

A review of the Muwekma submissions shows that there is sufficient evidence to review the petition on all seven of the mandatory criteria. The Bureau of Indian Affairs (BIA) is placing the Muwekma petition on the ready for active consideration list as of March 26, 1998.

On December 8, 1999, the Muwekma Tribal Council filed a lawsuit against the Department of the Interior/BIA arguing that as a "Previously Federally Recognized Tribe" that was never terminated by any Act of Congress, Muwekma should not have to wait 20+ years for our status clarification. On June 30, 2000, Federal District Judge Ricardo M. Urbina ruled in favor of the Muwekma Tribe and found that the BIA was in violation of the Administrative Procedures Act (APA) and that the Muwekma Tribe was entitled to an expedited process. Furthermore, Judge Urbina wrote in the Introduction of his Memorandum Opinion Granting the Plaintiff's Motion to Amend the Court's Order dated July 28, 2000 that:

The Muwekma Tribe is a tribe of Ohlone Indians indigenous to the present-day San Francisco Bay area. In the early part of the Twentieth Century, the Department of the Interior ("DOI") recognized the Muwekma tribe as an Indian tribe under the jurisdiction of the United States.

Over the past century, the Muwekma have suffered and survived and formed a legally constituted tribal government. Presently, the Muwekma Ohlone Tribe is seeking **reaffirmation** as a Federally Acknowledged Indian Tribe. The Muwekma have spent these past 22+ years conducting research and submitting to the BAR over several thousand pages of historical, anthropological, and genealogical documentation as part of the petitioning process. As a result of the strategy employed by the Muwekma Tribal leadership, Muwekma has potentially paved the way for other previously Federally Recognized tribes to follow for reaffirmation -- *a court ordered Fast Track*. On July 30, 2001, the BAR staff issued their proposed "preliminary determination" which stated that Muwekma did not meet Criteria 83.7a, 83.7b and 83.7c. Muwekma spent an intensive six months "repackaging" our petition and providing additional evidence as a response to BAR's "preliminary proposed finding" by charting the tribe's evidence for each decade from Pre-1900 to the present. On January 28, 2002, Muwekma submitted several thousand pages of charted evidence, summaries, and documents to the BIA. **The BAR has until August 8, 2002 to make its "final determination" on the future lives of our people.**

After all said and done, it will be approximately **96** years since the Verona Band was first Federally Acknowledged. Perhaps now the Muwekma Ohlone Tribe will be treated as an **equal** in the eyes of other Federally Recognized Indian Nations. Furthermore, Muwekma's reaffirmation also sends a message to the dominant society, some of whom have emphatically stated and published that the "Costanoan/Ohlones are extinct" and/or that we were "never Federally Recognized." Once again, we proved that the so-called experts and authorities on our culture and history know nothing about who we are as the aboriginal people of this region.

**Aho! The Muwekma Ohlone Tribe of the San Francisco Bay Area
We will make things right for our People!
Makin Mak-Atuemi Muwekma-mak!**



31st Annual Stanford Powwow

*We Dance with Peace in our Hearts, Fire in our Eyes
and Rage in Our Feet*

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Stanford Powwow 2001, Photo by Dean Eyre

Dear Family, Alumni, Friends and Guests:

Welcome to the 31st Annual Stanford Powwow, the largest student-run powwow in the country and the largest multicultural event on the university campus.

This year's theme is, "*We Dance with Peace in Our Hearts, Fire in Our Eyes and Rage in Our Feet*". The writers of history books have tried to overlook us—perhaps hoping that we Native people would lose our direction and forget our ways of life. Look around today and you will see we are still here. We are still singing our songs, adhering to our cultures and dancing—with peace in our hearts, fire in our eyes and rage in our feet!

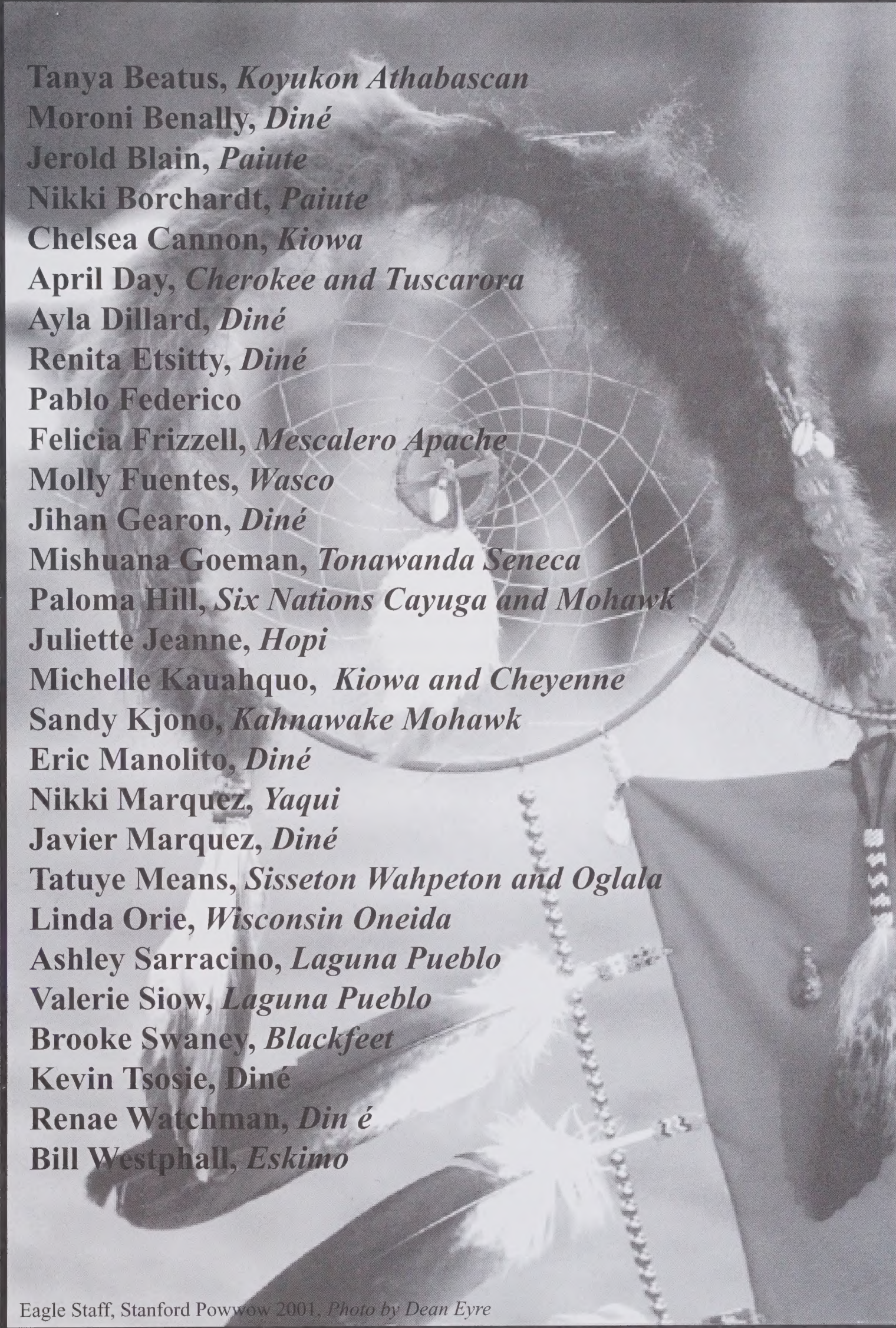
Every year, our Native students work long hours to make this weekend an enjoyable and successful event. Our hard work is fulfilled when we are able to bring together our loved ones, friends and visitors for this Mother's Day weekend. Whether this is your first Stanford Powwow, or one of many, we hope you enjoy the dancing, art and food booths, and community.

The Powwow Committee thanks the American Indian, Alaska Native and Native Hawaiian Program, as well as the numerous volunteers throughout the university and beyond, who have aided us in this most worthwhile effort. We acknowledge our Native alumni who paved the way for our present generation of Native students. It is our hope that future generations of Native students will continue to carry on this tradition. We express sincere thanks to our Stanford community, which for many is a home away from home. Most importantly, we give thanks to our families and communities at home for providing us with the love, hope, encouragement, and strength which enables us to thrive at Stanford University.

*The 2002 Stanford
Powwow Committee*
<http://powwow.stanford.edu>



Stanford American Indian Organization Logo, by Larry Rodgers (Diné), Stanford Class of '76



Tanya Beatus, *Koyukon Athabascan*
Moroni Benally, *Diné*
Jerold Blain, *Paiute*
Nikki Borchardt, *Paiute*
Chelsea Cannon, *Kiowa*
April Day, *Cherokee and Tuscarora*
Ayla Dillard, *Diné*
Renita Etsitty, *Diné*
Pablo Federico
Felicia Frizzell, *Mescalero Apache*
Molly Fuentes, *Wasco*
Jihan Gearon, *Diné*
Mishuana Goeman, *Tonawanda Seneca*
Paloma Hill, *Six Nations Cayuga and Mohawk*
Juliette Jeanne, *Hopi*
Michelle Kauahquo, *Kiowa and Cheyenne*
Sandy Kjono, *Kahnawake Mohawk*
Eric Manolito, *Diné*
Nikki Marquez, *Yaqui*
Javier Marquez, *Diné*
Tatuye Means, *Sisseton Wahpeton and Oglala*
Linda Orie, *Wisconsin Oneida*
Ashley Sarracino, *Laguna Pueblo*
Valerie Siow, *Laguna Pueblo*
Brooke Swaney, *Blackfeet*
Kevin Tsosie, *Diné*
Renae Watchman, *Diné*
Bill Westphall, *Eskimo*

2002 Stanford Powwow Committee

Traders and Artists

Acoma Pottery and Crafts
 Alvarez Jewelry
 American Indian Film Institute
 American Indian Silversmith and Inlay
 Turquoise Jewelry
 Arte Inka
 Baker Bay Bead Co.
 John Balloue
 Wilma and Andrew Bark
 Basket Tree
 Beads R Us
 Begay's Indian Arts and Crafts
 Blue dolphin Alliance Inc.
 Buffalo Spirit
 Virginia Burnhem
 Louise Cayaditto
 Charlotte Morris Arts and Crafts
 Chavez Creation Studio
 M. Lisa Chavez-Thomas
 Chee's Arts and Crafts
 Coraza
 Crystals and Wolf
 Dakota Drum Co.
 Dineí Beí Azeéí
 Dine-Bi-Art Jewelry
 Dineh Designs
 Eagle Plume Crafts
 EM Jewelry
 Terrence and Vicki Emery
 Jeanette Ferrara
 Maybelle Frazier
 Jack and Rose Freeman
 From the Sticks
 Full Circle Indian Traders
 Nelson Garcia
 Genevieve's Final Touch
 The Global Canoe
 Gloria Jensen's Indian Jewelry
 Grey Day Child
 Henry Williams Jewelry
 Indian Artist
 Indian Arts and Crafts
 Indigenous American Art
 Inti Raymi
 Itiwanna Carvings
 Danny and Lorraine Jackson
 Jemez Pottery
 Eleanore Jones
 Clyde and Shannon Keith
 Christina Kirk

Kushi
 Loremar Diseños Exclusivos
 Manygoats Arts and Crafts
 Gigi Mitchell
 Toney Mitchell
 Mountain Pipes Indian and Soapstone Crafts
 Mutson Language Foundation
 Muwekma Ohlone Tribe
 Native American Flutes
 Native Arts and Crafts, Inc.
 Native Creations
 Native Hand by Hand
 Native Reflections
 Native Threads
 Native Wildlife Art
 Navajo Indian Jewelry
 Nihewan Foundation
 Nihookaa Dinee American Indian Arts
 Nizhoni
 Northern Dreams
 Ojibwa Dreamcatchers and Pueblo Art
 Original Leather and More
 Orrís Trading Company
 Ponchos by Alma
 Poolheco Arts and Crafts
 Rachele's Dream Catchers
 Rando's Indian Arts and Crafts
 Redgear and CeCe's Jewelry
 Resources
 Reyna's Gallery
 Rez Dog Clothing Company
 Nancy Root
 Rose's Native Designs
 Runa-Marka Arts and Crafts
 Selene Arts and Mah-Vey Studios
 Shades of the Southwest
 Show of Hands American Indian Art
 Singing Water Gallery
 Soaring Eagle
 Soaring Eagle Gallery
 Southwest Silversmiths
 Southwestern Stitches
 Spirit Dancer
 Paul Stone
 Jerry Suko Indian Jewelry
 Tabaastiin Arts
 Edward J. and Louise Taylor
 Tinki-Huasi
 Tony and Wilma Purley Indian Arts
 Karen C. Walker

Whaka Hey
 Wilson's
 Whirlwind Enterprise of Arizona
 Whirlwind Studios
 Yazzie's Arts and Crafts

Information

California Transplant Donor Network
 Friendship House
 Indian Health Center of
 Santa Clara Valley, Inc.
 Indigenous Nations Child and Family Agency
 Native American AIDS Project
 Native American Health Center
 Native American Indian AA Convention
 Stanford American Indian Medical Students
 Santa Clara County
 Foster & Adoption Recruitment
 American Indian Committee
 University of California, Berkeley--
 American Indian Graduate Program

Food

9er Kettle Korn and Sunny Corn Roasters
 Eagle Dancer Enterprises
 Emma's Indian Tacos
 Intertribal Fry Bread and Tostada
 Lee's Concession
 Lyman's Waffle Cone Sundaes
 Martin and Hunt Enterprises
 Meyers Fine Foods and Barbeque
 Moon River Corn Company
 Muwekma Ohlone Tribe
 Native Women
 Oriental Express
 San Francisco BBQ
 Taos Cafe
 Joe Rey and Shannon Valle
 Wailaki's Indian Tacos

Stanford Powwow Souvenir Booth 2000, *Photo by Dean Eyre*



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Hupa and Yurok
Hoopa, California
B.A., Economics

Christina Anagick

Tlingit and Inupiat
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B.A., Biological Sciences

Chelsea Brie Cannon

Kiowa and Oglala Lakota
Eugene, Oregon
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Sarah Cedar Face

Oglala Sioux
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B.A., Psychology

Amanda Day

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Vacaville, California
M.A., Education

April Day

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Verna St. Denis

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Ginger Sykes

Navajo
Mesa, Arizona
B.S., Earth Systems

Summer Lynn Waggoner

Yurok
Redding, California
B.A., Comparative Studies in Race and
Ethnicity; M.A., Education

Katherine Walker

Native American
Oklahoma City, Oklahoma
M.B.A., Business

Justin Tebeau, Jr.

Oneida, Menominee and Stockbridge-Munsee

Poster and Program Artist

"My philosophy of art is to express what I see and how it makes me feel. Good art invokes feelings—great art provokes emotions." Justin Tebeau, Jr., 22, created this year's poster artwork entitled *Three Dancers*. He has recently completed a program in Illustration at the Milwaukee Institute of Art and Design. Justin says he has been influenced by Andy Warhol's silk-screens, Fritz Scholder's work and philosophy and Dali's surrealism. He is also inspired by everything he sees—and especially by his family and his Native American culture. In *Three Dancers*, Jason captures the moment when dancers find unity—of mind, body and soul—within the dance. Jason says, "It's during that moment that they dance truthfully."

Leander Begay

Diné

T-shirt Artist

Leander Begay is of the Diné Nation and of the Coyote Path Clan. He earned his degree in graphic arts from Utah Career College in Salt Lake City, Utah. His artwork has been sold all over the country and in various forms including oil paintings, logos, videos and 3D. Leander is originally from Steamboat, Arizona, but currently resides in Farmington, New Mexico with his wife and daughter.

Chris Blum

Fun Run Design Composer

Chris is a longtime friend of the Stanford Native community. "An Indian horse is known for many its many qualities," says Chris—"litheness, agility, endurance, flexibility, intelligence and independence. They are also regarded as friendly, courageous and trustworthy—qualities that would be respected in athletes and people in general."

Dean Eyre III

Photographer

A friend and advisor to our Native American community, Dean has been photographing the Stanford Powwow for many years. His photographs are used on invitations to the Native American Graduation Dinner and Awards Presentation every year—and also featured in this year's Powwow Program. Dean is Associate Programs Manager of Undergraduate Research Programs.

Larry Rodgers

Diné

Contributing Artist

Larry Rodgers is a Stanford alumnus, Class of '76—and the creator of what has become the logo for the Stanford American Indian Organization. As a Stanford student, Larry painted several murals on campus—in the Native American Theme House (Soto House), Fire Truck House and Native American Cultural Center. Narlen Blue Arm has been the featured Powwow artist many times—as poster artist, Fun Run design creator, and Program artist. Narlen works at Stanford Information Technology Systems and Services. Both Larry's and Narlen's designs are incorporated into the 2002 shirt designs.

Narlen Blue Arm

Lakota

Contributing Artist

Anne Ninham Medicine

1934-2002



In February, the Stanford Native American community lost Anne Ninham Medicine, an advocate for Native graduate students at Stanford. For sixteen years, from 1981 to 1997, Anne Medicine devoted her career to the recruitment and retention of Native American students in the graduate programs at Stanford. As the first Assistant Dean of Graduate Studies to recruit and advocate for Native American graduate students, Medicine was instrumental in diversifying Stanford. Medicine made sure that doors were opened—and stayed open—for Native students.

Medicine, Seneca, Oneida and Mohawk, was born in Buffalo, New York in 1934. Medicine attended Haskell Indian Boarding School and, despite the lack of an undergraduate experience, earned a Master's Degree in Education and a Certificate of Advanced Study from Harvard University.

In 1981, Medicine came to Stanford and filled the position of Assistant Dean of Graduate Studies. She paved the way for recruiting Native American graduate students and was instrumental in retaining Native students. While at Stanford, Medicine worked as co-advisor for the Native American Cultural Center, Assistant Dean for the School of Medicine and played a pivotal role in the 1989 repatriation of human skeletal remains from Stanford's anthropological collection to the Muwekma Ohlone tribe. Medicine also was instrumental in supporting the Stanford Powwow, as well as bringing Kiowa visiting scholar Linda Poolaw to campus for an ethno-photography project and exhibit.

Medicine was highly regarded by the Native American community here at Stanford. In the words of Denni Woodward, the Assistant Director of the American Indian, Alaska Native and Alaska Native Program, Medicine was "an extremely generous person, who opened her door to everyone—there was always room on her couch. Sometimes I think we forget those kind of things, but there were really no strangers to Anne." Medicine's presence will sorely be missed at Stanford.

Medicine was buried at the Tonawanda Indian Reservation in New York and is survived by three daughters, Tara Wiley, Juli Marr and Shyanna Medicine; sons, Kirk Marr and Mitchell Zephier; and sister, Lulu Ninham.

Information compiled from Stanford Report, March 6, 2002 and San Jose Mercury News, March 16, 2002.

Head dancers are representatives of their respective styles of dance. They serve as leaders during the powwow and as role models for other dancers. The selection of each head dancer is based on their reputations as dancers and their knowledge of traditions and customs. The Stanford Powwow Committee is thankful to have such strong, positive role models as their head staff.

Leon Old Elk-Stewart

Head Man Dancer

Crow

Leon is a member of the Ties the Bundle Clan and is a child of the Whistling Water Clan. Raised on the Crow Reservation, he attended Hardin Middle School, St. Labre Indian School, and graduated from Hardin High School in 1987.

In 1988, he joined the United States Marine Corps and served with Weapons Platoon, Gulf company, second Battalion Seventh Marine, and First Marine Division. While serving, he was deployed to Saudi Arabia and was involved with Operation Desert Storm. In 1992, he reenlisted and served with the First Naval Gun Liaison Company, First Surveillance Reconnaissance Intelligence Group, First Marine Division. The two units were located in Camp Pendleton and Twenty Nine Palms, California.

Upon receiving an honorable discharge, Leon attended the University of Montana-Missoula, where he is now a senior, majoring in Social Work and minoring in Communications. He is currently working on his reservation as the Director of Social Services. Aside from work, he keeps himself busy with the things he enjoys doing most—dancing at powwows, running, hiking, biking, reading, and most importantly, spending time with his family, especially his children.

Sharon Eagleman

Head Woman Dancer

Fort Peck Sioux and Ottawa

Sharon Eagleman is originally from Poplar and is a member of the Fort Peck Assiniboiné and Sioux Tribes of Montana. She also is from the Little Traverse Band of Ottawa Indians of Michigan. Sharon earned her Bachelor of Science degree in

Psychology from Montana State University-Billings in 1997. She served as the Business Manager for the MSU-Billings Native American Student Organization and also helped coordinate their annual powwows. Currently, Sharon resides in Bismarck, North Dakota and is presently employed as an academic counselor for Sitting Bull College in Fort Yates.

Sharon began dancing at the age of three. Dancing the jingle dress style, she has won numerous championships across the country. Sharon displays a strong commitment to the Native American community and the success of young people. She tries to set an example for the young people she works with by promoting a healthy lifestyle: she is alcohol and drug free and a certified fitness trainer. Her goals include going to graduate school and earning a Ph.D. in Clinical Psychology or Education. Sharon is honored to serve as this year's head woman dancer for the Stanford Powwow.



Northern and Southern Drums have distinctive styles of singing. The host drums lead the Grand Entries and Flag Songs and must be available to fill in when other drums are not present or ready to sing. The host drums are selected by reputation and their knowledge of traditional and modern songs. The Stanford Powwow is pleased and honored to have two such well-known and respected host drums.

Native Thunder Singers

Host Northern Drum
Pine Ridge, South Dakota

The Native Thunder Singers, led by Jerome Lebeaux, hail from Thunder Valley, South Dakota. Formerly known as Medicine Horse, they began singing at local powwows in the spring of 1996. They were inspired early on by innovative groups such as Eyabay, Stoney Park, Black Stone, Tha Boyz, Mesquakie Nation, Red Bull, Elks Whistle, and both Northern and Southern Cree. Now they wish to bring you the sounds of Native Thunder!



Sizzortail

Host Southern Drum
Shawnee, Oklahoma

Sizzortail drum group is a group of singers from many tribes throughout the state of Oklahoma. They represent the Pawnee, Sac and Fox, Comanche, Kickapoo, Kiowa, Navajo, Cheyenne, Absentee Shawnee and Cherokee tribes. All of these members have strong traditional backgrounds and their families are very prominent in tribal activities as well as powwow and traditional events. Sizzortail is known throughout Indian Country and has won or placed in numerous drum contests. Sizzortail were back-to-back Southern Challenge Champs at the Gathering of Nations in Albuquerque, New Mexico, 1998 and 1999.

Sizzortail enjoys singing and is always willing to share their singing whenever given the opportunity. "We hope our songs will bring you much joy and happiness and that the spirit of the drum be a blessing to you. Thank you to the Powwow Committee for asking us to serve as this year's Host Southern Drum."

The arena director is responsible for maintaining order within the arena and making sure that dancers and others follow the correct procedures, such as when an eagle feather is dropped in the arena. The head judge is in charge of making sure the dance competition runs smoothly. The Stanford Powwow would like to thank both Wade and Adrian for their time and knowledge.

Wade Baker

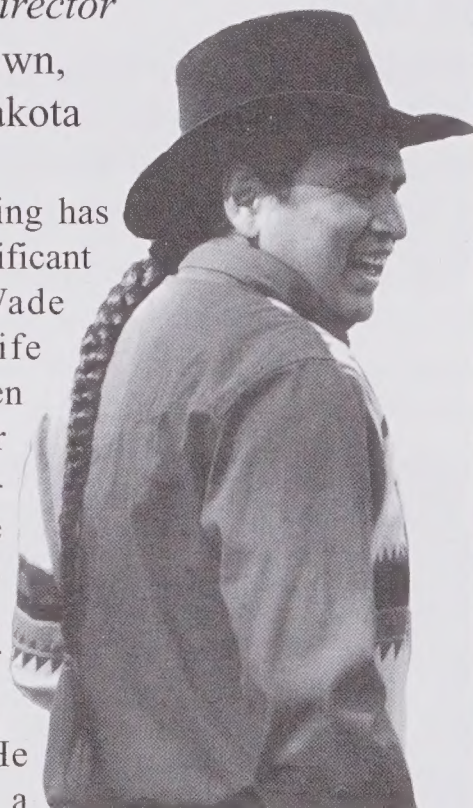
Arena Director

New Town,
North Dakota

Grass dancing has been a significant part of Wade Baker's life and has been the way for him to recognize the dance tradition and the survival of the Indian identity. He belongs to a

grass dance tradition that was passed on from tribe to tribe in the 1800s. Wade continues the ritual today as a Whipman. Also, he has assisted many organizations in their celebrations.

Wade is employed as the TERO Director for the Three Affiliated Tribes of the Fort Berthold Indian Reservation in North Dakota. As Director, he ensures Indian Preference on the reservation and feels that employment on the reservation is a very important aspect for economic development of Indian peoples throughout the United States. Wade has also been a middle school basketball coach for six years; he enjoys the opportunity to work with these youths. Wade was also the 1999 and 2001 Old Style Grass Dance Champion at the Schemitzun World Championships in Connecticut.



Adrian Klein

Head Judge

Taylor, Michigan

Adrian is a member of the Oneida and Ojibway tribes. He is a northern traditional dancer from Taylor, MI. He began dancing when he was two years old and enjoys traveling to powwows throughout the US and Canada. He has been head dancer at many powwows in the Great Lakes region. This will be the first time he has served as Head Judge at a powwow, and he is excited about the new experience.

Currently, Adrian resides at Stanford, while his fiancée completes her undergraduate degree.

Adrian feels blessed to be able to take care of his 11-month old son Adrian Jr. (Cubby) and has become very close to him. He looks forward to the day that Cubby begins walking so that he can begin passing down the traditional style of dance to the next generation.



The Masters of Ceremony are responsible for keeping order and making sure the powwow runs smoothly throughout the weekend. They also explain tribal customs that may be foreign to other tribes or non-Natives. One of their most important functions, however, is to entertain and keep powwow participants in high spirits. Thank you from the 2001 Stanford Powwow Committee to Tom and Tone-kei for their hard work and energy!

Tom Phillips

*Kiowa and Muskogee
Manteca, California*

Tom, a member of the Kiowa Tribe of Oklahoma, was raised in the custom and traditions of the Kiowa people. In his youth, he experienced the culture through songs, language, and ceremonies, and now has a great appreciation for this experience and introduction to the world perspective of Native people. Eventually, he relocated to California and began his career and life while maintaining contact with home and relatives.

Tom has witnessed the revival of the Gourd Dance, which was prohibited by the U.S. government in the late 1800s. He thus has a special attachment and regard for this ceremonial practice of his tribal people. In the early 1970s, Tom began powwow announcing in the San Francisco American Indian community when an MC did not show up and he was asked to stand in. Soon after, he was approached by other committees to serve their powwows as the voice for the ceremonies. Since then, he has participated in many powwows as the Master of Ceremony in Oklahoma, Arizona, Iowa, Colorado, Utah, Idaho, Nevada, Hawaii, Montana and California.

Presently, Tom is a faculty member in the Graduate Studies/Masters of Social Work Program at California State University-Stanislaus in Turlock, California. He is married and has five children and four grandchildren. He would like to thank the Stanford Powwow Committee for inviting him to serve as Master of Ceremony, and extends his best wishes to all to have a good time and urges all to appreciate the freedom we have to come together at this time.

Sammy "Tone-Kei" White

*Kiowa
Anadarko, Oklahoma*



Tone-kei is of the Kiowa Nation of Oklahoma. He is married to Vinita, who is Choctaw and is known to many as "Bunny." They have four children and several grandchildren.

He resides near his birthplace of Anadarko, Oklahoma, and says he is happy to live where Indian dances, handgames, and Indian sporting events are the community pastimes.

Tone-kei is a Marine veteran; he also belongs to several gourd clans, including the Kiowa Gourd Clan and the prestigious Tone-kong-gaw Society.

Tone-kei emcees at many Indian gatherings throughout the country, but he says Stanford is very special to him because he gets to emcee with his nephew, Tom.

Tone-Kei thanks the Stanford American Indian Organization for giving him this opportunity to serve his people again. Ahoe.

Alaska Native Student Association (ANSA) ANSA strives to provide a cultural, educational and social presence for Alaska Native Students, staff and alumni at Stanford. AISES hosts the annual College Life and Undergraduate Life for Interested Natives (CLUE-IN) Day—a college motivation day for younger Native students in the surrounding Bay Area.

American Indian Science and Engineering Society (AISES) Members of the Stanford AISES chapter are involved in the study of math, science, engineering and pre-medicine. Check out their website at <http://www.stanford.edu/group/aises/>

American Indian Staff Forum (AISF) Membership includes American Indian, Alaska Native and Native Hawaiian employees of Stanford University, the Stanford University Medical Center and Stanford Linear Accelerator Center.

Diné at Stanford This group focuses on maintaining a sense of community for Navajo/Diné students, staff, and alumni.

Hui 'O Hawai'i A group of undergraduate and graduate students, staff, and alumni at Stanford perpetuating Native Hawaiian culture.

Muwekma-Tah-Ruk Residents “The House of the People” (in the Muwekma Ohlone language) is the residence where Indians and non-Indians learn about Native American cultures and issues in a home environment.

Native American Christian Fellowship The NACF helps students and staff heighten awareness of their spirituality by exploring Christianity.

Native American Law Student Association (NALSA) NALSA provides Native representation within the Law School (especially regarding curriculum development and student and faculty recruitment, and also serves as an umbrella organization for Pre-Law students.

Native American Orientation Committee NAOC is the group of students and staff that plans recruitment and orientation activities to welcome new Native freshmen, transfers, and grad students to Stanford.

Native American Big and Little Siblings Upperclassmen are paired with freshmen and new transfer students as Big Brothers and Big Sisters. The mentoring begins with NAOC activities and continues throughout the students' time at Stanford and beyond.

Stanford Native American Alumni Association (SNAAA) More than 1,000 American Indians have attended Stanford in the past 31 years. This group was formed to advocate for Native American issues on campus and elsewhere in Indian Country.

Stanford American Indian Medical Students (SAIMS) SAIMS membership includes Native American Medical School students in training for medical research or the practice of medicine, as well as pre-med students and alumni.

Stanford American Indian Organization (SAIO) Created in 1970 by a handful of Native American students, SAIO's original mission included improving the recruitment and retention of Native American students, staff and faculty; the institutionalization of culturally relevant curriculum; the establishment of a community center and theme house; and the permanent removal of the Stanford Indian mascot. SAIO is the umbrella organization of American Indians, Alaska Natives and Native Hawaiians at Stanford that addresses the social, political, educational and cultural issues of the community. Check out their website at <http://www.stanford.edu/group/saio/>

Stanford Native American Graduate Students (SNAGS) SNAGS is a group of Native American students in graduate study in the schools of Business, Earth Sciences, Education, Engineering, Humanities and Sciences, Law and Medicine.

Stanford Native Immersion Program (SNIP) This week-long summer transition program provides an intensive pre-college orientation in math and writing for Native students entering Stanford in the fall.

Stanford Powwow Planning Committee This community organization plans and hosts the largest multicultural event held on Stanford campus each May—which also happens to be the largest student-run powwow in the nation. Check out the website—powwow.stanford.edu/



Stanford AISES broomball match, 2002, *Photo by Kevin Tsosie*

Men's Fancy

The Oklahoma Feather Dancer or “fancy dancer” is the most popular style of dance and outfit seen at modern powwows throughout the Plains. The fancy dance outfit as such has no tribal identity and thus is often called a “Pan-Indian” outfit—but the “Fancy Dance” originated as the Fancy War Dance in Oklahoma. The youth of the dancers and the brilliantly colored outfits, are clues to spectators of this energetic dance. The dancers are extremely coordinated, spinning through what is undoubtedly the most athletic of powwow dances. In this dance in particular, a friendly competition may develop between the singers and the dancers, because stopping with the end beat can mean winning or losing points. The singers perform “trick songs,” with unexpected last beats.

Grass

The Grass dance is a very popular dance style. Originally a warrior society dance, it has evolved over the years. A grass dancer always stands out by virtue of both his dancing style and his outfit. His dancing has been described as “gutsy, swinging, slick, old-time,” etc. Before a dance could be held on the prairie the grass had to be stomped down. This is where many of the movements are believed to come from. Afterwards the dancers would tie the grass to their outfit. Grass dancing has evolved into the most highly-competitive form of Northern dancing to be found today.

Southern Straight

This dance is slow and proud. When southern straight dancers dance, they “track,” or watch the ground for clues and signs. The art of Straight dancing is in the subtle, sometimes unnoticed things, both in the movement and regalia. Smoothness, precision timing, knowledge of dance etiquette, and a powerful sense of pride are characteristic of the straight dancer.

Men's Traditional

In the early days, when the best warriors would return home, they would reenact their battles and encounters through dance. Throughout time, men's traditional dance has held a respected and significant role in Indian society. The movement in this style is one that is sometimes compared to the movements of a prairie chicken. The dancer is also said to be reenacting the movement of a warrior searching for the enemy.

Gourd Dancing (Men and Women)

Gourd dancing is a widespread dance throughout the Southern Plains. Dancers are members of certain warrior societies or clans and go through an initiation to become members. Songs are always sung in sets of four, as the group or society members participate in each song four times. The women, as auxiliary members, dance in an outer circle behind the men. This is a ceremonial dance, so it is not judged and PHOTOGRAPHY IS NOT ALLOWED.

Men's Finals, Stanford Powwow 2001, *Photo by Dean Eyre*

Fancy Shawl

There is more than one version of the origin of Women's Fancy Dance, although its evolution has been witnessed by the public in the powwow arena. It originated in the Northern Plains, and now women's fancy dance features a fast pace and distinctive brightly colored shawls. The shawl itself is an adaptation of the blanket carried or worn traditionally by women. The dance is a combination of intricate footwork that is choreographed in response to the beat and tone of the music from the drum and singers. The appropriate style of this dance is one of a constant whirl of beauty and grace, rather than wild movements. In addition to style and footwork, judges look for endurance, agility and a good measure of showmanship.

Jingle

There are many legends surrounding the origin of the Jingle Dress Dance. In a popular version, the dance was a gift from the Creator to the Ojibwa people for the purpose of healing. The dress features tiers of seven rows of jingle cones. The cones were originally metal lids of Copenhagen snuff and are now made of various other metal materials. Eagle or other feathers and plumes are worn and a fan is carried and raised during the honor beats of the song. Old Style Jingle dancers do not wear plumes and do not carry a fan; they raise their hands on the honor beats in order to receive healing, and steps are slower than in Contemporary Jingle. Judges will be looking for intricate, controlled footwork that mirrors the original style of the dance. Personal presentation of the dance is important, but other elements, such as the appropriate use of the fan, poise, demeanor and endurance are also factors.

Women's Traditional

This stately dance involves a slow- or non-moving bouncing step, rhythmically dipping and swaying to the drumbeat. Dresses of buckskin, wool or other material are intricately decorated with beading, quillwork, elk teeth, bone, antler or shells. There are as many variations on the dress as there are individuals. In the dances that eventually evolved into the modern day powwow, women dancers originally remained on the perimeter of the dance arena. With this in mind, it is easy to understand the more subdued movements of the women traditional dancers. The dance is one that demonstrates the strength, status, and beauty of Native American women. Judges will be looking for gracefulness, stature, poise and overall presentation.

The Powwow Committee asks photographers to:

Ask permission of the dancers before you photograph them, especially if you intend to market your photos.

Please do not take photographs during special events such as prayers, Honor Songs, and Gourd Dancing.

Listen to the MCs! They will inform the crowd of ceremonial events during which picture-taking is not allowed.

Please do not interrupt the dancers' concentration while photographing. Many dancers may be involved in competition dancing. Be respectful of the situation.

Head Woman Dancer Yvette Ewalk, 2001 Stanford Powwow, Photo by Dean Eyre

Drums

The drum is important in Native life. Whether dancing, singing or listening, people around the drum can connect with the Creator. Being Head Singer is a great honor—he is chosen for his experience and extensive knowledge songs. Songs begin with a lead line sung by the Head Singer. Then the second (another singer at the drum) takes up the lead line, and everyone joins in with him. At this point the dancers begin to dance. The loud beats during the songs, sometimes called honor beats, are a time for dancers to honor the drum. In Northern singing, these beats occur generally during the verses. In Southern singing, the beats usually occur between the verses.

Eagle Feathers

The eagle is a sacred animal for many tribes, and the wearing of eagle feathers is an honor and privilege. Dignity and reverence are mandatory both in and out of the arena. Eagle feathers should never touch the ground or floor, even when assembling bustles, roaches, etc. If a feather is dropped while dancing it should not be picked up by the dancer. This will be done by a veteran who has been appointed beforehand. When a feather is dropped, the dancer dances in a place over the feather. When it is picked up, the dancer dances next to the veteran and when the song ends, they shake hands, the dancer thanks the veteran and presents him with a gift.

Giveaways and Specials

The giving of gifts is an honoring of individuals or groups. The recognition is more important than the material value of the gift. The reasons for having a giveaway are varied, but the honoring of friends and relatives is a very prominent part of the powwow, and proper dignity must be maintained. As always, there are certain procedures which must be followed for both participants and observers. While the dancing is in progress, those not participating should stand and observe the proceedings.

Flag Song

Nearly every Indigenous tribe has composed what are called “Flag” or service songs, dedicated to and honoring the men and women who have served in the various branches of the armed forces during the various wars. These songs are the Indigenous people’s equivalent of the National Anthem, and everyone should stand as this song is sung.

Hand Drum Contest, 2001 Stanford Powwow, *Photo by Dean Eyre*



Grand Entry

For those who are unfamiliar with powwows, the program opens with an invocation followed by the flag song, which is the equivalent of the national anthem. At large powwows, there is a Grand Entry. In the southern plains, the Grand Entry is led by the Color Guard who carry the United States flag, local state flag and indigenous nations' flags; then come the head man and head woman dancers, honored tribes and honored guests, and the dancers who will participate in the program. In the northern plains, the Grand Entry is led by the Color Guard who carry the United States flag and local state flag; then come Native veterans of war, followed by the powwow princesses from different nations and the participating dancers.

Round Dance

The side step performed in this dance became popular as a social dance among Plains tribes about seventy six years ago. Those who wish to dance slowly move side by side in a clockwise direction farther away from the singers than do those who choose to dance with a faster step. During a Round Dance, spectators are asked to join in the dancing. People generally move in a circle keeping time to the drums much like the steps of a traditional dance.

Blanket Dance

During a Blanket Dance, dancers will unfold a blanket, holding on to its corners. They will then dance in a circle, offering spectators a chance to show their appreciation by tossing money to the center of the blanket. Proceeds are divided equally among dancers, drummers and singers.

Sneak Up Dance

In this dance, performed by men's traditional dancers, dancers imitate "sneaking up" on their enemies. This dance starts with the dancer in a kneeling position. As the song begins, the dancer starts to shake his leg, bending low to the ground as if hiding behind an object. As the music intensifies, the dancers begin to move their bodies and rise slowly from the kneeling position into a low crouch and dance in a zig zag pattern simulating running from place to place. At certain points in the music, the dancer again returns to the kneeling position as if hiding.

Two Step

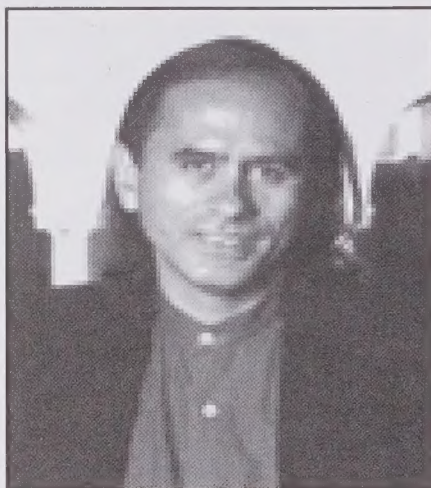
This is an adaptation of a dance known as the "Rabbit Dance" performed by Northern tribes. The women choose their partners, and the couples, holding hands, circle the drum in a clockwise direction, stepping off with the left foot and bringing the right foot up with it in time to a loud-soft drum beat.

Snake Dance

The southern Plains Indian version of the Snake Dance is purely social, unlike the ceremonial dance of the same name danced by the Hopi. Two men lead the long file of dancers, one at each end. As the song starts, the head dancer begins with a brisk trotting, stomp step, the rest following behind as he leads them in a serpentine path, coiling the whole line into a tight spiral. Cued by the head dancer, the dancers do an about-face, and follow the leader at the other end. As the line of dancers twists, coils and changes direction throughout the song, it resembles a huge snake.

Two Step: Head Dancers Debora Norris and Jonathan Windy Boy, 1998 Stanford Powwow,
Photo by Dean Eyre

As an institution of higher learning, Stanford is proud to include among its faculty three Native American professors. They have all excelled in their respective fields and their presence is instrumental to us as Native students.



C. Matthew Snipp
Professor of Sociology and
Native American Studies

Stanford's current Chair of the Native American Studies Program is Matthew Snipp, Oklahoma Cherokee and Choctaw. Professor Snipp oversees the development of the program and teaches Native Studies courses.

Concurrently, Dr. Snipp is also a Professor in the Department of Sociology. Prior to arriving at Stanford in 1996, he served as Sociology Professor and Director of the American Indian Studies Program at the University of Wisconsin-Madison. He has been a Research Fellow at the U.S. Bureau of the Census and a Fellow at the Center for Advanced Study in the Behavioral Studies. Professor Snipp has published three books and over 60 articles and book chapters on American Indian demography, economic development, poverty and unemployment. His current research and writing deals with the methodology of racial measurement, changes in the social and economic well-being of American ethnic minorities, and poverty and unemployment on American Indian reservations. Currently, he serves as an appointed member of the Census Bureau's Racial and Ethnic Advisory Committee, and a National Academy Science panel charged with designing the 2010 census.

Professor Snipp, despite his numerous academic endeavors, always provides time for his students, as he often serves as a mentor and academic advisor for students of the Stanford Native Community. "The best part of my job is working with students. It is a real privilege for me because our students are the future leadership. These students are going to do what I wasn't able to and revitalize Native communities."

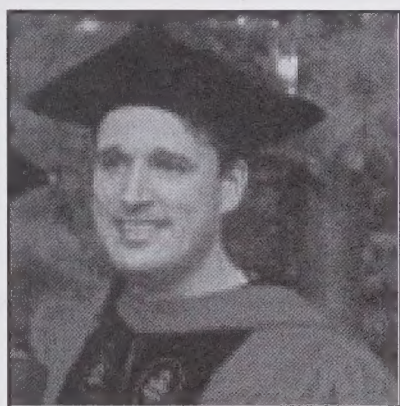


Teresa LaFromboise

Stanford has the good fortune to include among its faculty Professor Teresa LaFromboise, Associate Professor of Education. LaFromboise received her Ph.D. degree from the University of Oklahoma, and is Miami.

Dr. LaFromboise is the Clinical Training Director of the School and Community-Based Counseling Psychology Program at Stanford. She is a counseling psychologist concerned about stress-related problems of ethnic minority youth. Her research topics have included interpersonal influence in multicultural counseling, bicultural competence and ethnic identity and adolescent health. She teaches seminars on Counseling Theories and Interventions from a Multicultural Perspective, American Indian Mental Health, and Education and Racial and Ethnic Identity Development. She is also an affiliated faculty member in the Native American Studies Program at Stanford.

LaFromboise served as Libra Distinguished Professor at the University of Southern Maine from 2000-2001. She also served on the Committee on Community-Level Programs for Youth of the National Academy of Sciences from 1999-2001. She was the founding chair of Native American Studies at Stanford from 1996-1997. She received an Outstanding Contribution Award from the Mental Health/Social Services Program of the Indian Health Service in 1996.



Michael Wilcox

Last fall, Stanford welcomed a third Native American faculty member to campus, and in turn increased faculty diversity.

Professor Wilcox is an Assistant Professor of Cultural and Social Anthropology, and during winter quarter offered a course titled "Native Americans in the 21st Century." A Yuma Indian who grew up in the Redwood City area, Professor Wilcox earned his Ph.D. in archaeology from Harvard, and he specializes in Southwest archaeology and the Pueblo Revolt of 1680. He is highly regarded for his work in archaeology using methods that are significantly less intrusive than traditional archaeological approaches—and for developing an approach to archaeology that recognizes and is sensitive to the spiritual traditions of Native peoples. He has worked closely with the people of Cochiti Pueblo, helping them reconstruct the organization of their village as it was in the 17th century. In addition to his Ph.D. research at Harvard, he also was active in the Native American student organization.

Professor Wilcox arrived late last summer and has attended community dinners at our Native American Cultural Center. Please join our community in sincerely welcoming Professor Michael Wilcox to Stanford!

How It All Began ...

The first wave of 22 Indian students in 1970 formed the Stanford American Indian Organization (SAIO) to address the social, political, educational and cultural issues of the newly arrived intertribal community. The first action taken by SAIO was to petition for the removal of the negative image of the Stanford "Indian" mascot. Determined to provide the Stanford campus with a more accurate Native American presence, SAIO sponsored the first annual Stanford Powwow in 1971, an event more representative of the diversity of Native American people. Following intense discussion, community support and student persistence, the University administration agreed to remove the mascot in February of 1972. Today, the Stanford American Indian Organization Powwow continues to be the largest multicultural event held at Stanford and the largest student-run powwow in the United States.

A Timeline of Key Powwow Moments ...

- 1971** The Stanford American Indian Organization hosts the first Stanford Powwow to offset the negative image of the Indian mascot and to bring a diverse Native American presence to the campus. The Powwow brings Native American dancers, singers and artists from all over the United States and Canada to the Stanford campus.
- 1976** A shade canopy system using nine World War II surplus parachutes is designed for the Stanford Powwow by Alan Strain, a long-time friend of the Native American community. The parachute canopy continues to be used until the mid-1980s.
- 1977** SAIO works together with students from UC Berkeley, community members from the San Jose Indian Center, and others to produce the Stanford Powwow as a Bay Area wide effort.
- 1989** The Final University Committee on Minority Issues Report is released late in Spring Quarter directly to the Faculty Senate. Students, having waited for 18 months for the final report they initiated, object vehemently to being excluded from the review process. The University President's Office is occupied by students shortly thereafter and many were arrested. There were no Native American students among those arrested. Neither were there any Native American student occupiers, because the protest took place early on the Monday morning following the Powwow. However, the ropes used to tie the office doors shut were dropped off to the protesters by the Powwow Committee shortly after dawn that Monday.
- 1993** "In the Spirit of Giving: A Gathering of Cultures", a special fundraising event organized by Trisha "Povi" Moquino for the Native American Cultural Center emergency student fund, is held at the Stanford Shopping Center and features Native performers, authors, story tellers, and a silent auction of art works. The silent auction fundraiser is continued in the future at the Powwow.
- 1994** The Stanford Powwow gets rained on—and again in 1995!
- 1997** Powwow moves to Eucalyptus Grove near the corner of Galvez and Campus Drives. The Muwekma Ohlone Tribe continues to bless the "Powwow Grounds" each year to assure a successful event for our students and all who attend.
- 2001** The 30th Annual Stanford Powwow celebrates 30 years of being able to "Stand and Fight."

Memories From the Coordinating Frontline ...



"I was just plain homesick for a good powwow ..."

--Elissa Laird, 1st Stanford Powwow coordinator

Dancers (with infamous parachute system in upper left hand corner), Stanford Powwow 1975, *Photographer Unknown*

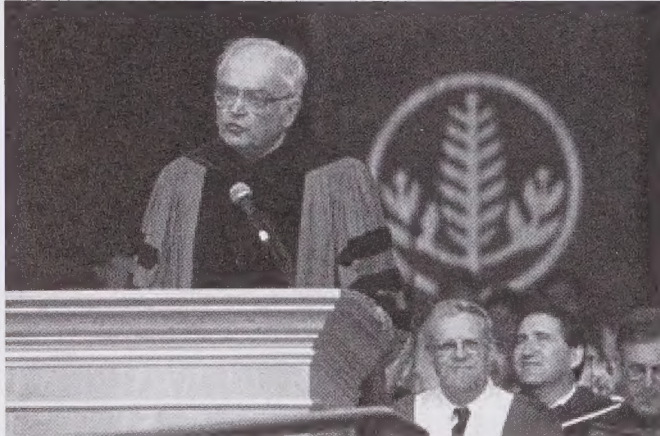
Elissa Laird (Shawnee) coordinated the 1st and 2nd annual Stanford Powwows in 1971 and 1972 with Lorenzo Stars, John White, Gene Yellow Hair and Gwen Shunatona. She and fellow freshman Lorenzo Stars were the first two coordinators of the Stanford Powwow. The idea for beginning the powwow came about because "I personally come from a strong powwow background and was just plain homesick for a good one." She graduated from Stanford with her A.B. in Political Science, and is currently a librarian at a small Christian college in Oklahoma City, Oklahoma. Her fondest memory of coordinating the powwow was the strong support of the Los Angeles Indian community, who came up for the first powwow and helped make it a success. When asked what message she would like to give to current Stanford students, she writes, "Just that I'm really proud of them for all that they have accomplished and for keeping SAIO and the powwow going."

Margo Kerrigan ('75) coordinated the 4th and 5th annual Stanford Powwows in 1974 and 1975. A member of the White Earth Reservation, Mississippi Band of the Minnesota Chippewa Tribe, she graduated from Stanford with an A.B. in Human Biology. She is currently the Area Director for the California Area Office Indian Health Service, and has served almost 22 years with the agency. She writes, "[The powwow] was much smaller and was more of a Bay Area community powwow as opposed to the big west coast Indian dance contest event and arts and crafts exhibition that it has now become. My fondest memory was watching my father and the male Indian students figure out the parachute design over and over, so the dancers would have some shade. Most stressful was giving out the dance prize money in checks because many dancers and their families needed the cash to get home."

Lucia Mele (Seneca) coordinated the 6th Annual Stanford Powwow in 1977. An Anthropology major while at Stanford, she is currently an Economic Development Specialist. Her fondest memory of coordinating powwow is "the littlest children distributing the rations to campers." Her memories of stress -- so familiar to all powwow coordinators -- show just how much times have changed since 1977. She lists the top two stressful memories as: "1. Flack we got for having Women's prize money the same amount as Men's, and 2. Flack we got for NOT honoring 'princesses' and other beauty contestants (SAIO had submitted resolutions for five consecutive years at the NCAI Convention to abolish the Miss NCAI pageant)."

The 2002 Stanford Powwow Committee would like to wholeheartedly thank Elissa Laird, Margo Kerrigan, Lucia Mele, Lorenzo Stars, John White, Gene Yellow Hair, Marlene LeClair and all the other coordinators of the Stanford Powwow for the past 30 years. Their dedication and perseverance built the foundation of our community at Stanford.

This year marks the 30th anniversary of the removal of the Stanford Indian mascot. An earnest attempt by Native American students was made to eradicate this offensive and demeaning portrayal of American Indian people. In February of 1972, then President Richard W. Lyman, made the official decision to eliminate the Indian as the university's mascot. We would like to honor President Emeritus Lyman and commemorate the 30th anniversary of the mascot removal.



Richard W. Lyman *Stanford President* *1970-80*

Richard W. Lyman came to Stanford in 1958 as Associate Professor of History. He served in the capacity of Associate Dean of the School

of Humanities and Sciences and Vice President and Provost, before being chosen as President of Stanford University in 1970. In the face of many obstacles, President Lyman initiated many positive changes for the University. One such change was to increase minority student enrollment. Long interested in minority affairs, Lyman played a central role in implementing the University's decision in April 1968 to expand recruitment of students from minority groups. During his tenure as an administrator, enrollment of Black, Chicano and American Indian students increased four-fold.

In the eyes of our community, Former President Lyman's greatest accomplishment was his official decision to remove the Stanford Indian. In February of 1972, 55 Native American students and staff at Stanford presented a petition to the University administration. The petition urged that "the use of the Indian symbol be permanently discontinued" and insisted that Stanford "fulfill its promise to the students of its Native Program by improving and supporting the program." Facing immense pressure from alumni and other supporters of the mascot, Lyman enforced his decision. He stated, "In the case of the Indian, we're talking about a personification that injures, offends, and angers a small, but significant part of our population. American Indians here have very powerful reasons for objecting to seeing their religious motifs used in a half-time celebration...we're not going to participate in a procedure that is deeply offensive on rational grounds to Native American students." Lyman, indeed, kept his commitment to Native students.

In the midst of the national spotlight, Lyman rendered and defended this monumental decision with the ultimate hope of setting a precedent for the nation to discontinue the use of Indian mascots.

**American Indian, Alaska Native and Native Hawaiian Program/
Native American Cultural Center at Stanford**
Clubhouse #12, 524 Lasuen Mall, Stanford, CA 94305-3064
650-725-6944 • 650-725-6900 FAX
<http://nacc.stanford.edu>



Big Sib/Li'l Sib Ice Skating Excursion, Winter 2002, *Photo by Chelsea Cannon*

Undergraduate Admission, Jarriid Whitney.....	650-725-2844
Graduate Recruiter & Retention Coordinator, Greg Graves.....	650-725-6947
Upward Bound Program	650-725-1663
School of Engineering.....	650-725-1575
Graduate Degree Programs.....	650-723-3056
Stanford Teacher Education Program (STEP).....	650-723-4891
Graduate School of Business.....	650-723-2146
School of Law.....	650-723-2465
School of Medicine, Office of Student Affairs.....	650-723-6951
Primary Care Associate Program.....	650-723-7043
University Employment Information.....	650-725-5627
SLAC Employment Information.....	650-926-2353

Opportunities for Native Students

Friday May 10, 2002

- 5:00pm *Registration Opens*
7:00 GRAND ENTRY
 8:00 Tiny Tots (ages 0-6 years)
 Junior Girls' and Boys' Exhibition (ages 7-12 years)
 Teen Girls' and Boys' Exhibition (ages 13-17 years)
 Intertribals
 Two-Step (Southern)/Owl Dance (Northern)
 Leon Old Elk-Stewart (Head Man Dancer)
 Mens' Traditional Special - Part 1
 Women's Exhibition
 Jingle, Fancy, Southern Traditional, Northern Traditional
 Men's Exhibition
 Grass, Fancy, Southern Straight, Northern Traditional
 11:00 Dance Out

Saturday May 11, 2002

- 8:30am 9th Annual 5K & 1 Mile Fun Run/Walk (Cobb Track and Angell Field)
 11:00 Gourd Dancing, Registration Opens
1:00 GRAND ENTRY, Registration Closes -- NO EXCEPTIONS!
 2:00 Tiny Tots
 Intertribals
 2:30 Stanford Graduating Students' Honor Song
 Tiny Tots' Special
 Sponsored by MC Tom Phillips, in honor of his grandchildren
 Junior Girls' and Boys' Contest
 Teen Girls' Contest
 Jingle, Fancy, Traditional (Northern and Southern)
 Teen Boys' Contest
 Grass, Fancy, Traditional (Northern and Southern)
 Intertribals
 Leon Old Elk-Stewart (Head Man Dancer)
 Mens' Traditiona Special - Part 2
 Women's Contest
 Jingle, Fancy, Southern Cloth, Northern Traditional
 Men's Contest
 Grass Fancy, Southern Straight, Northern Traditional
 Title IX Indian Education Honor Song
 Dance Out
 5:30 Dinner Break
7:00 GRAND ENTRY
 8:00 Tiny Tots
 Intertribals

Junior Girls' and Boys' Exhibition
 Teen Girls' and Boys' Exhibition
 Intertribals
 SAIO Blanket Dance
 Women's Contest
 Jingle, Fancy, Southern Cloth, Northern Traditional
 Women's Jingle Special - 18+
 1st-\$300 2nd-\$200 3rd-\$100
 Sponsored by Sharon Eagleman Family (Head Woman Dancer)
 Intertribals
 Switch Dance
 Two-Step (Southern)/Owl Dance (Northern)
 Men's Contest
 Grass Fancy, Southern Straight, Northern Traditional
 Leon Old Elk-Stewart (Head Man Dancer)
 Mens' Traditional Special - Part 3
 Intertribals
 11:00 Dance Out

Sunday May 12, 2002 Happy Mother's Day!

11:00 Gourd Dancing
 1:00 **GRAND ENTRY**
 2:00 Intertribals
 Junior Girls' and Boys' Contest
 Teen Girls' Contest
 Jingle, Fancy, Traditional (Northern & Southern)
 Teen Boys' Contest
 Grass, Fancy, Traditional (Northern & Southern)
 Intertribals
 Leon Old Elk-Stewart (Head Man Dancer)
 Mens' Traditional Special -Finals
 Hand Drum Contest
 Mother's Day Honor Song (Sizzortail Singers)
 Women's Finals
 Jingle, Fancy, Southern Cloth, Northern Traditional
 Team Dance
 Men's Finals
 Grass, Fancy, Southern Straight, Northern Traditional
 Intertribals
 6:00 Closing Song

*Thank you for attending the
 31st Annual Stanford Powwow!*



Richard West

W. Richard West was one of several Stanford alumni inducted into the Alumni Hall of Fame during Alumni Homecoming at the Multicultural Reception on October 12, 2001.

Inspired by former Stanford Trustee Charles Ogletree in 1995, each of the campus ethnic community centers have inducted distinguished alumni from their own constituencies into respective Hall of Fames for the past seven years. West's portrait was put on public display in the Native American Cultural Center with the six previous inductees: John Milton Oskison, Woesha Cloud North, Margo Kerrigan, John Gonzales, Deborah Norris and Sandra Begay-Campbell. The citation under West's photograph reads as follows:

"Rick West is the founding director of the Smithsonian's National Museum of the American Indian, an institution of living culture dedicated to the representation and interpretation of the indigenous cultures and peoples of the Western Hemisphere -- past, present and future -- including art, history and language.

As director, Rick is responsible for the three facilities of the NMAI -- the Gustav Heye Center in New York City, the Cultural Resource Center in Suitland, Maryland and the new museum of the National Mall in Washington, DC set to open in 2004. He is the past chair of the Board of Directors of the American Association of Museums (1998-2001), the country's only national membership organization representing all types of museums and museum professionals.

Rick graduated from the University of Redlands in American History in 1965 and then went to Harvard University where he completed his Master's Degree in the same field in 1968. He received his Doctor of Jurisprudence Degree from Stanford Law School in 1971. As an attorney and member of the Southern Cheyenne Tribe of Oklahoma, he has served as counsel to Indian tribes and organizations -- representing clients before federal, state and tribal courts, various executive departments of the federal government and Congress.

Rick has devoted his professional life and much of his personal life to working with American Indians, Alaska Natives and Native Hawaiians on cultural, educational, legal and governmental issues. W. Richard West has been a leading figure in our Native American community for the past thirty years."

Men's Northern Traditional	Ardell Scalplock, Sacramento, California
Men's Southern Straight	Joseph Perdingdra, Alameda, California
Men's Fancy	Spike Draper, Kirtland, New Mexico
Men's Grass	Randall Paskemin, Salt Lake City, Utah
Women's Northern Traditional	Jacinta Tsosie, Phoenix, Arizona
Women's Southern Traditional	Danita Cornelison, Pawnee, Oklahoma
Women's Fancy	Carla Jojola, Albuquerque, New Mexico
Women's Jingle	Henrieta Scalplock, Sacramento, California
Teen Girls' Traditional	Kylee Smoker, Missoula, Montana
Teen Girls' Fancy	Denelle Stanley, Crockett, California
Teen Girls' Jingle	Chaleis Beetso, Sanders, Arizona
Teen Boys' Traditional	Louis Perkins, Los Angeles, California
Teen Boys' Fancy	Douglas Todome, Denver, California
Teen Boys' Grass	Lee Jack, Jr., Whitecomb, Arizona
Junior Girls'	Shaylene Primeaux, Bloomfield, California
Junior Boys'	Mason McGurk, Sacramento, California
Northern Drum	Sage Point, Blackfoot, Idaho
Southern Drum	YoungBird, Pawnee, Oklahoma
Hand Drum Contest	Northern Coyotes, Newtown, North Dakota
Team Dance	Jingle Jammers, Browning, Minnesota
Switch Dance	Kristen Woody, Bloomfield, New Mexico

Grand Entry, 2001 Stanford Powwow, *Photo by Dean Eyre.*



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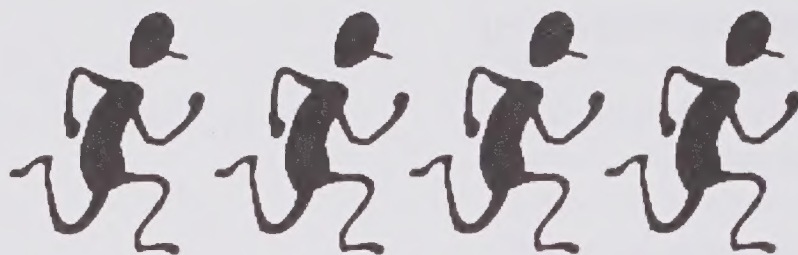
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9th Annual Stanford Powwow

5K Race and 1 Mile Fun Run/Walk

May 11, 2002

WHERE: The start and the finish will be next to the Angell Track and Field complex located near the Stanford Stadium on the Stanford University Campus.

WHEN: 8:30 AM

AGE CATEGORIES: Men and Women: 12 and under; 13-19; 20-29; 30-39; 40-49; 50-59; and 60 and over.

5K COURSE: Flat and fast!

AWARDS: The overall male and female 5K winners will receive unique Indian awards. The top three male and female finishers will receive sweatshirts. Medallions will be awarded to the top finisher in each category. Certificates will be awarded to the finishers of the 1 mile fun run/walk.

TO ALL ENTRANTS: All paid entrants will receive a t-shirt and post-race refreshments.

REGISTRATION: Registration fees will be \$12 for entries received before April 30, 2002. All late and race day fees will be \$15. Race registration will close at 8:15 AM. All proceeds will benefit the Stanford University Powwow. All entrants and their families are invited to attend.

REGISTRATION FORM

Name: _____

Address: _____ **Phone:** (____) ____ - ____

Age: ____ **Sex:** M F **T-Shirt size:** S M L XL XXL **Race:** 5K 1 Mile Fun Run/Walk

Waiver: In consideration of your accepting this entry, I, intending to be legally bound, do hereby for myself and heirs, executors, administrators waive and release any and all rights and claims or damages I may accrue against the persons and organizations affiliated with the race for any and all injuries that may be suffered by me or enroute to or from the event. I attest that I am physically fit and sufficiently trained for this competition, my physical condition verified by a licensed MD during the last 6 months. As part of this waiver, I acknowledge that I have read and understand all of the above.

Signature of Participant (Parent or Guardian if under 18) _____

Please fill out and mail with entry fees to *Stanford Powwow Committee ATTN: Felicia Frizzell, P.O. Box 13717, Stanford, CA 94309* or bring it to the registration table on the day of the run. If you have any questions, please call Felicia at (650) 497-3871 or email frizzell@stanford.edu.

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Jarrid Whitney (Six Nations Cayuga)
Associate Director of Undergraduate Admission
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jwhitney@stanford.edu

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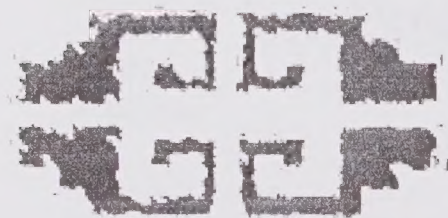


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31st March 1968



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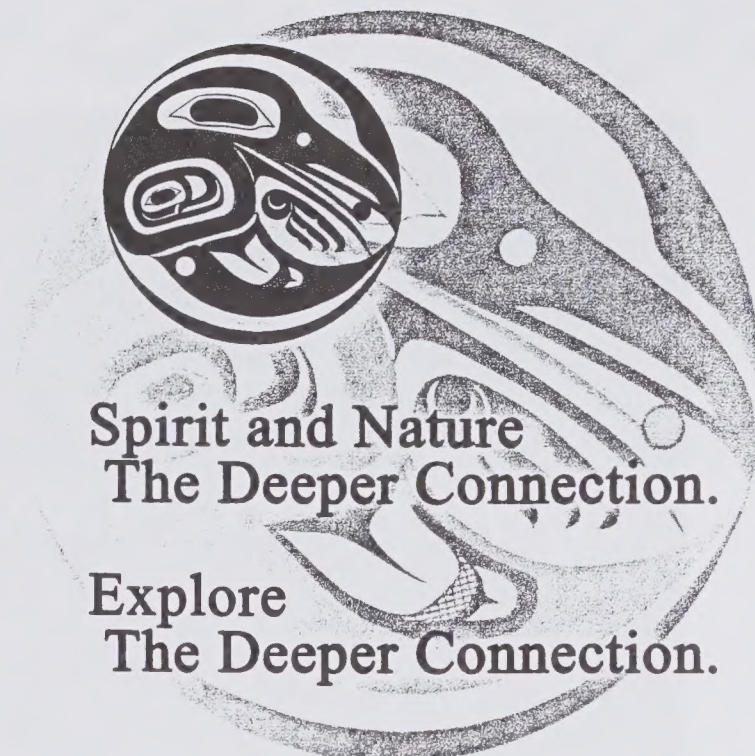
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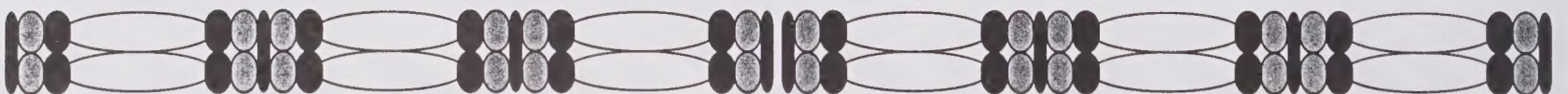
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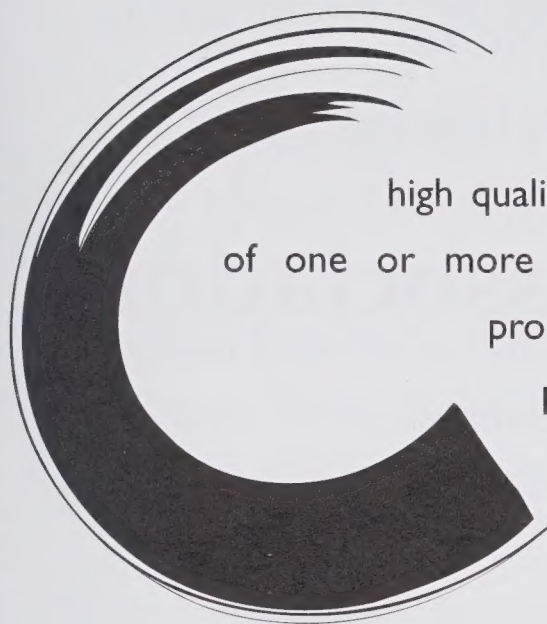
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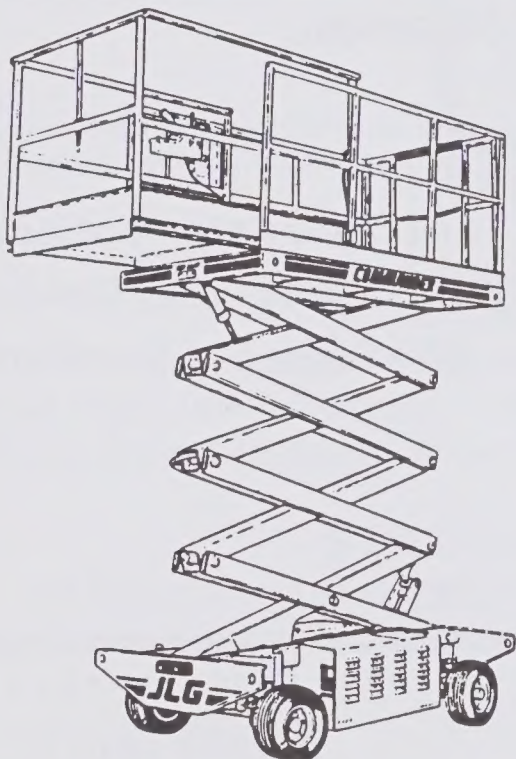


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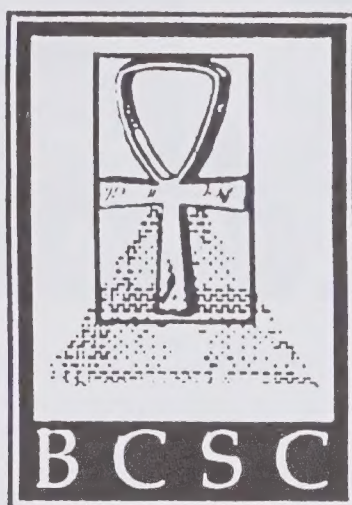
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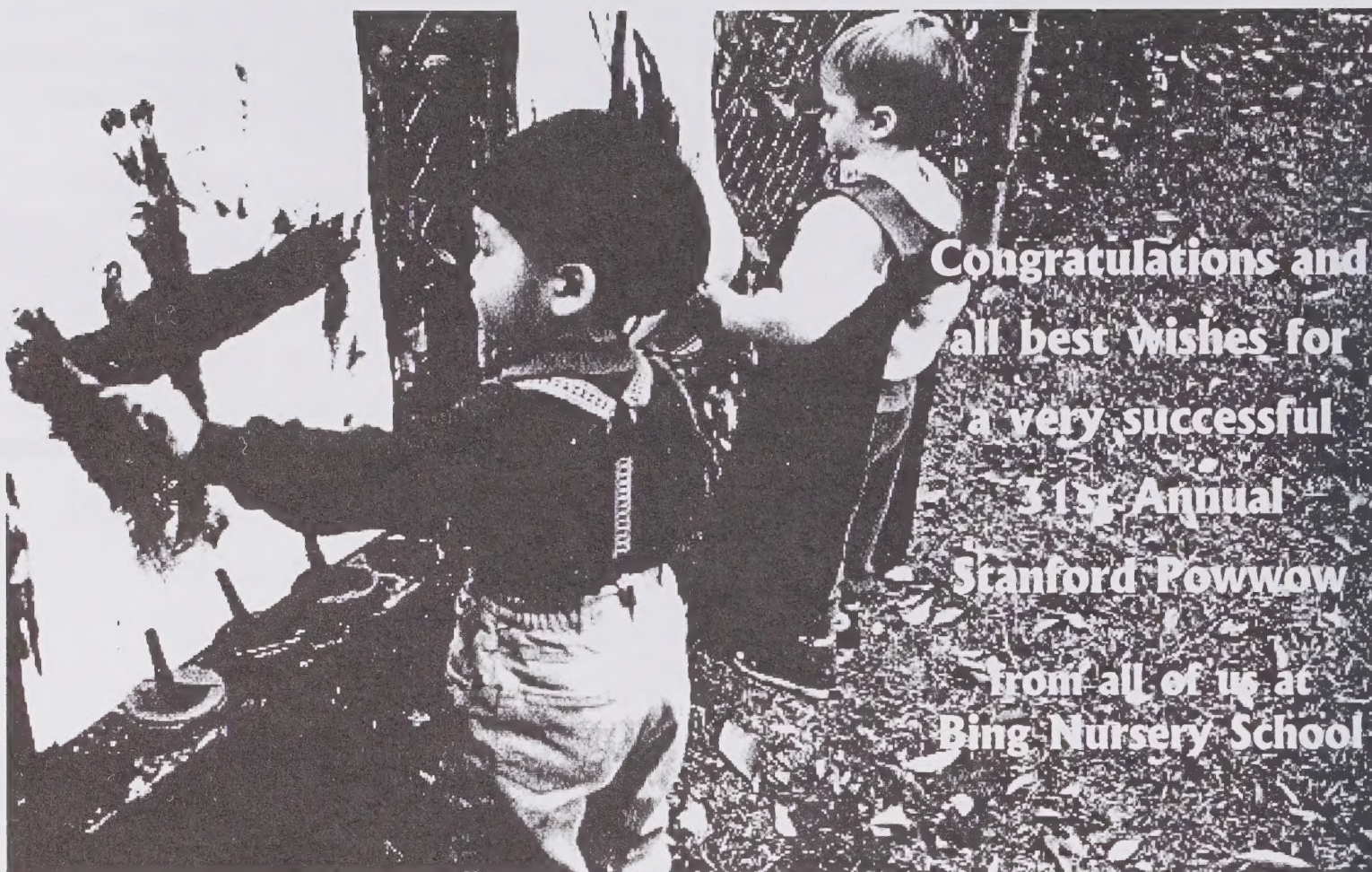
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Peg Lum

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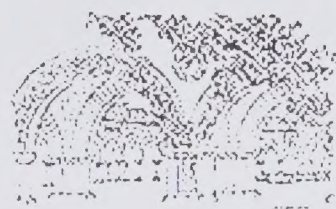


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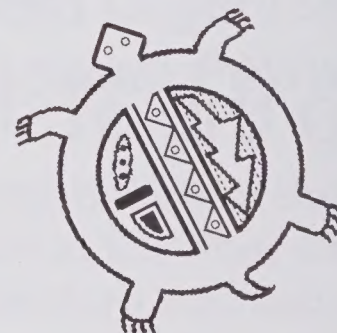
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to heal when needed and to empower always”*

*Our best wishes to
the Powwow community*

*Stanford Health Promotion Services
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32nd Annual Stanford Powwow Poster Contest

**Entries for the
32nd Annual Stanford Powwow Poster
are now being accepted and are due by
November 31, 2002**



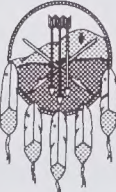
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of the San Manuel
Band of Mission
Indians, the bird
dancer represents
strength, freedom
and happiness.*

*We are proud to
support vendors,
merchants, and
charitable
organizations and
events throughout
the community. By
building strong
communities and
families, we build a
foundation for
happiness and
freedom for
everyone.*



SAN  **MANUEL**
BAND OF MISSION INDIANS

THE
NATIVE AMERICAN CULTURAL CENTER

IS PROUD TO SUPPORT THE STANFORD POWWOW 2002

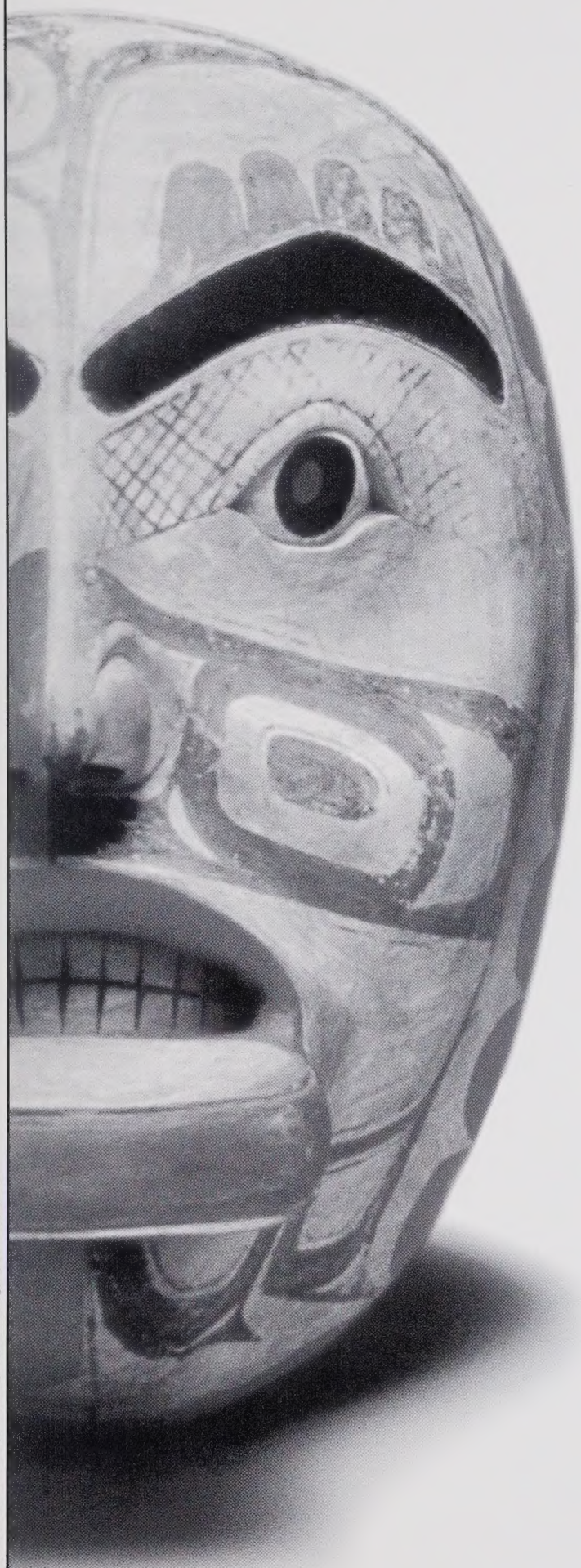


NACC strengthens the cultures of all First Nations people in the SF Bay Area by :

- Sponsoring Native Spring, over 90 events throughout the Bay Area that highlight our cultures
- Supporting local artists, agencies, and museums in the creation of art and public events
- Building a national museum of remembrance dedicated to our ancestors' histories
- Collaborating with earth-based organizations on Native lands preservation
- Developing educational materials for K-12 and local college students
- Building Abalone, our virtual cultural center at www.nativeecc.com
- Helping to protect California Indian sites and environments
- Restoring traditional California Indian dances and songs
- Preserving California Indian languages and stories

You can help by: Attending other events sponsored by NACC, donating some funds to NACC, contacting local community foundation to encourage support for NACC, and working with your local schools to adopt new educational materials on local and national American Indian cultures.

Contact us or send donations to: The Native American Cultural Center, P.O. Box 14408, San Francisco, CA 94114>>>> email: info@nativeecc.com >>>> website: www.nativeecc.com >>>>



CANTOR ARTS CENTER
AT STANFORD UNIVERSITY
premieres the nationally touring exhibition

UNCOMMON LEGACIES

NATIVE AMERICAN ART FROM
THE PEABODY ESSEX MUSEUM

May 8 – August 11

FREE ADMISSION

Wednesday – Sunday 11am – 5pm,
Thursday until 8pm

DIRECTIONS FROM POWWOW

(walking or driving):

Take Palm Drive toward Memorial Church.
Turn right on Museum Way, and you will see
the Cantor Arts Center.

650-723-4177

www.stanford.edu/dept/ccva

The exhibition is organized by the American
Federation of Arts and the Peabody Essex Museum.
Its presentation at Stanford is made possible by the
Phyllis Wattis Program Fund.

The American Indian, Alaska Native and
Native Hawaiian Program at Stanford/
Native American Cultural Center



The AIANNHP is the University Student Affairs office charged with providing support for the Native American community at Stanford. The AIANNHP advocates for concerns of importance to the Stanford Native American community, and serves as liaison to local, state, and national Native organizations. The Native American Cultural Center at Stanford, located next door to the AIANNHP, is often described as the heart of our community. The NACC serves the community as a resource center, gathering place and headquarters for many Native American community groups.

Winona Simms (Muscogee/Yuchi), Director <wsimms@stanford.edu>

Denni Dianne Woodward (Mescalero), Assistant Director <denni@stanford.edu>

Greg Graves (Delaware), Graduate Recruiter & Retention Coordinator <ggraves@stanford.edu>

**The American Indian, Alaska Native and Native Hawaiian Program/
Native American Cultural Center
Clubhous (Lower Level), 524 Lasuen Mall, Stanford, California 94305-3064
(650) 725-6944 or FAX 725-6900**

<http://nacc.stanford.edu>



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Stanford Pouson (31st: Stanford, May 10-12, 2002)
Program

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